Courses in English
Course Description

Department	12 Design
Course title	**210.1_ Illustration (KD, ID)**
Hours per week (SWS)	2
Number of ECTS credits	4
Course objective	The course arbitrates between vision and cognition in a direct and sensual way. Illustration is the interface between Art and Design. It is applicable in a multitude of occasions. • Given tasks for poster design, book-/music-covers, packaging, manuals, print media, storytelling/comics/storyboard, animations, character design, guidance systems • Drawing from observation as well as from imagination aim at a broad repertoire of signs and a more differentiated visual language. • Trying out various views, modes, functions of a drawing • Discussing the development of experimental strategies of visualisation and design serves as a basis for transporting information as well as obtaining competences in visualising complex facts by means of one's independent visual repertoire. • Questioning how pictures emerge, what they can convey, the importance of illustrations and how they are different from an artist's painting, how symbolism, codes, staging, instrumentalization influence the observer. • All tools of observation, recording, depiction are permitted and desired: There is no poor picture. Some exercises aim for a large quantity of picture. • A serial work-process is encouraged. Collecting, selecting and organizing is an important part of the result. • Spontaneity and chance play important roles within an experimental framework. In accordance with a space of possibilities, nonintentional, non-utilitarian trying out is welcome: „Playing is the exploration of possibilities" (Gerald Hüther). • Examples from the history of design and art and from recent developments in art will be recruited to support the exercises. • Prerequisite is a periodic and active participation in the workshop and studio events which make up this course.
Prerequisites	/
Recommended reading	• Felix Scheinberger, „Mut zum Skizzenbuch"; Hermann Schmidt Mainz 2009 • Johannes Ceccelli, „Texte aus dem Atelier", Hatje Cantz, Ostfildern 1997 • Hugo Peters, „Äugel und der eingebildete Raum", Ravensburger, Ravensburg 1972 • Hugo Peters, „Der Äugel. Die Kunst des räumlichen Zeichnens", Leipzig 1994 • Franz Xaver Baier, „Der Raum", Walther König, Köln 2000 • Brian O'Doherty, „Atelier und Galerie", Merve, Berlin 2012 • Gottfried Boehm, „Spur und Gespür. Zur Archäologie der Zeichnung" in „Wie Bilder Sinn erzeugen", Berlin University Press, Berlin 2008 • Richard Williams, „The Animators Survival Kit. A Manual of Methods, Priciples & Formulas for Classical, Computer, Games, Stop Motion and Internet Animators", Faber & Faber, London/New York, 2003 • Peter Geimer, „Theorien der Fotografie zur Einführung", Junius, Hamburg 2014 • Susan Sontag, „On Photography", Penguin, London 2008 • John Berger, „Understanding a Photography", Penguin, London 2013 • Henri Cartier-Bresson, „Auf der Suche nach dem rechten Augenblick", Edition Pixis, München 2002 • Hannes Böhringer: „einfach", Merve, Berlin 2009 • Friedrich von Borries, „Weltentwerfen: EIne politische Designtheorie", Merve, Berlin 2016 • Jana Milev, „Emergency Design", Merve, Berlin 2011 • Nicolas Bourriaud, „Radikant", Merve, Berlin 2009 • Paul Virilio, „Geschwindigkeit und Politik", Merve, Berlin 2008 • Alain Badiou, „Versuch, die Jugend zu verderben", Suhrkamp, Berlin 2016 • Wolf Schneider, „Deutsch für junge Profis", Rowohlt, Berlin 2011 • Raymond Queneau, „Stilübungen", Suhrkamp, Berlin 2016 • Georges Perec, „Träume sind Räume", Diaphanes, Zürich 2013 • Wilhelm Genazino, "Das Bild des Autors ist der Roman des Lesers", Kleinheinrich, Münster 1994 • Durs Grünbein, „Vom Stellenwert der Worte: Frankfurter Poetikvorlesung 2009", Suhrkamp, Frankfurt a.M. 2010 • Willberg/Forssman, „Lesetypografie", Hermann Schmidt, Mainz 2005 • http://www.sgsm.eu • http://www.albertina.at • http://www.drawingcenter.org • https://www.societyillustrators.org

Hochschule München University of Applied Sciences

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Teaching methods	Development of an individual design project, individual feedback, presentations, introductory lectures. Historic and contemporary examples related to signs and to drawings. Art, illustrations, pictures and media will be used for inspiration and to serve as a reference. Personal research, self-studies and visual literacy are encouraged by a sketchbook on a daily basis. Please refer to the department's homepage design.hm.edu for information on whether the courses will be held via Zoom, hybrid, or take place in presence!
Assessment methods	Homework; presentation, documentation, exhibition of the results
Language of instruction	German and English on demand
Name of lecturer	Prof. Thomas Günther
Email	thomas.guenther@hm.edu
Link	
Course content	see above
Remarks	The expected workload is 100hrs, self study is 40hrs.